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For Dwight's Journal of Music.

THE MUSICAL SCALE.

VII.

THE EUHARMONIC ORGAN.

A word in reply to "T. H." It seems that Beethoven must have egregiously mistaken the character of the piano-forte when he wrote *sombre* music expressly for it, inasmuch as the major thirds are two thirds of a comma too sharp; a condition particularly suited to *cheerful* music, according to the idea of your correspondent.

I may at some future time, have something to say of the moral character of Temperament. At present I am endeavoring to set forth the Natural History of musical sounds, with some account of one of the means of their production.

Various attempts have been made to supply the defects of the organ. Liston, in England, constructed an instrument with the same number of keys and pipes as usual, but employed shades operated by pedals, to modify the pitch of the pipes as occasion required. The attempt was only partially successful, in consequence of complications in apparatus and the difficulty of a sufficiently accurate adjustment of the several mechanical details. The failure was also in part owing to an injudicious selection of scales to be provided for.

Col. T. P. Thompson, also of England, has adopted the method of having additional finger keys—employing three separate ranges or banks of keys—each one containing a greatly in-

creased number, distinguished by being of various color, material and figure. How far his organ may be considered as a triumph, I am unable to say. He is very sanguine in the belief that it will be found to answer the great end.

Messrs. Joseph Alley, of Newburyport, and Henry Ward Poole, of Danvers, have invented and built an organ which enables the performer to play perfectly in tune in eleven major and ten minor keys; having also perfect dominant sevenths.

There are thirty-seven pipes within the octave. The key-board is the same as the ordinary. The organ is played in precisely the same manner as the common. The only addition to the machinery is a series of pedals, one for each scale.

If you sit down to play music which is in C, you press down the C pedal, where it will stay without holding. So long as your piece remains in C, or makes only certain modulations into neighboring scales, you have nothing to do but to play on in the usual way. When, however, harmonies are presented which are not provided for in the C pedal, another pedal must be put down. By this act the first one is brought up. The pedals are connected with an apparatus, called selectors, which press against and tighten certain strings, before lax, connecting the finger-keys with the valves of the pipes proper to the scale to be used, by which means the finger-keys upon being pressed are enabled to open the valves of those pipes only, the strings attached to all others being loosened at the same instant.

By the movement of the pedal a certain pipe is brought into connection with each of the twelve finger-keys. These twelve pipes are those which belong to the scale indicated by the pedal, or are those which belong to the nearest related scales. As an example, here are the sounds which you have when the C pedal is down:

C² first.

C^{#2} leading note in D¹ minor.

D² second.

D^{#1} leading note in E² minor.

E² third.

F² fourth.

F^{#2} leading note in G² major.

G² fifth.

G^{#2} leading note in A² minor.

A² sixth.

B^b perfect seventh from C²—not the 4th in F².

B² seventh.

This arrangement gives, in the C pedal, the following harmonies,—viz.: The common chords major of B², G², F², E², A², the common chords minor of E², A², the dissonant triad upon B². Also the perfect $\frac{7}{4}$ upon C, the discord of the seventh on G², E², A², the perfect $\frac{2}{3}$ upon C, with the grand perfect CHORD OF THE TENTH, which has perhaps never been heard except from this instrument, although existing in the arpeggio form in Tyrolese music.

In the G pedal there are the analogous sounds and chords. So in every other. When a modulation involves other tones, than the twelve, the pedal is to be changed to that key about which such other tones are grouped. It will be seen that many psalm tunes, German chorals, and the like, may be played with almost no change. The tune "Missionary Chant," by Ch. Zeuner, will require the organ to be put in D^{b2} to commence with; it then changes to A^b and afterwards to E^b; two changes only. The reader can examine the common music of the church for himself. He may take the best and most complicated to be found, whether psalm-tunes, chants or anthems, and it will appear that there is little which may not be played with great facility on this organ. When decisive modulations occur into remote keys, the pedals will be put in requisition, but modulations do not succeed each other with great rapidity. The principal difficulty will be in unlearning to some extent our present theories of harmony. As they are all based upon the erroneous assumption of twelve equal semitones in the octave, it is not strange that much will remain for our organists to study before they will be qualified to play the new instrument. The performer must know what key his music is in; not merely the general key of the piece, but the true relations and affinities of every chord he meets with. It will not do to regard the chord of D², F², A², as a minor chord such as is found in the scale of F², because the third is a comma short of the fair dimensions of a minor third, and the fifth is a comma less than perfect. Our organist will find that this chord, as a consonance, does not exist in the scale of C, but belongs to F and B^b.

I have alluded to the grand chord of the tenth. This embraces ten sounds, which compose the natural series of major harmonies, as explained in a former article. The effect of this is surpassingly grand and beautiful. The piano and the organ give no idea of it. No treatises on harmony,

which I have ever seen, contain any allusion to this chord. It seems to be entirely excluded from theories. Here is a striking proof of the defects of our system; that concords so beautiful as the seventh and the ninth are described as discords, and the glorious chord of the tenth, which holds all harmonious combinations within its ample embrace, is denied a name or a place.

For a very full and satisfactory explanation of the principles involved in the Euharmonic Organ, and a description of its powers and capabilities, the reader is referred to a pamphlet written by Mr. Poole, which is a republication of an article in the *American Journal of Science and Arts*. Vol. IX. Second Series. 1850. The title of the pamphlet is "An Essay on Perfect Intonation and the Euharmonic Organ." E. H.

[Translated for this Journal.]

The Overture to Mozart's "Magic Flute."

BY A. OULBICHEFF.

(Concluded.)

We must now speak of the psychological meaning of this work; although in this connexion it hardly admits of comment in a positive manner. In the other overtures of Mozart the thought is always unmistakably explained by the contents of the poem. But here we have essentially pure music, a music limited in its development and its effects by no predetermined condition. The commentary upon such a work will always be correct, if every one on hearing it will describe whatever enchantment he has felt, whatever splendor he has dreamed. Perhaps these individual glosses will not differ from one another so very much in men, in whom the poetic instinct reveals itself most manifestly through a lively tendency to harmony. Perhaps it would be found that our overture had an analogous root in the dreams of childhood, while just approaching the age of maturity, when reason has not yet wholly broken through the shell, passion still sleeps, but is already just beginning to awake, and fancy with its partiality for the marvellous reigns almost uncontrolled. Every age has, we know, its characteristic dreams, which do not show themselves in the other periods of life. Who of us can be so unfortunate as to have wholly lost the memory of the dreams he had at the age of from nine to twelve; who can have lost entirely out of recollection all those lovely images, which then floated round him? But no one will forget also the bitter illusions which followed upon that waking, and the tears which wetted the pillow of the child, torn from his enrapturing visions!

Here arises a question of the highest interest. How could a fugue, and indeed one of the most learned, blend with the character of ravishing enchantment, that we find in it? To that we know no answer. We might say, to be sure, that the invention of the *subject* was one of those happy accidents of genius, which are so rare that perhaps they never twice occur to genius itself. In fact a village organist might have invented the four bars of the theme as well as Mozart. But what would he have made of it? One of those contrapuntal skeletons with two or three legs, as Beethoven humorously called them, in the remarks he wrote upon the margin of his studies. The pearls would have changed into millet for the cock. I go still farther and ask, whether

among all old and modern contrapuntists there be one found, who would not in regard to this pearl have been a cock? Bach would have made a Bach fugue, Handel a Handelian fugue of it; very beautiful and very learned works they would have been, greatly admired by connoisseurs, but in which the profane would have found small relish, and which would always have remained fugues in the ears of all the world. The only lapidary, capable of setting the pearl in such way, that everybody, that is to say all ears, could recognize its priceless worth, was named Mozart. He it was too, who found it.

It must not be overlooked, that the material effect contributed much to the popularity of this wondrous work. If the instrumentation of our day has made some progress compared with the symphonies and overtures before Mozart, this progress was in every respect overtaken by the overture to the *Zauberflöte*. In the first place Mozart has combined in it all the instruments which could be employed in the orchestra at the end of the last century; he has carried the number of voices beyond twenty,—a thing which he has never before done in any of his instrumental compositions. A still more important distinction is, that the wind instruments have as much to do as the quartet, if not more. Finally Mozart in no one of his other works has married the tone-colors with so much charm and seductiveness, or distributed the rôles of the Symphony in a manner better suited to the special talents of the actors. From the violins and flutes even to the kettle-drums, all are constantly employed in the most advantageous manner. And therein lies, as we have said, the whole improvement of the present instrumental system: a dazzling euphony, a deep calculation of material effect and the lending of a new importance to the younger instruments of the orchestra, namely the wind instruments, which for more than a century had been subordinated to the string instruments. Study the passages and combinations of our overture and you will find, that they have served as patterns for the most richly instrumented compositions of Beethoven and of other very much younger masters.

Such was the last secular work of Mozart, the last and most wonderfully perfect in respect of style. Already for some years the flame of life had been growing pale upon the young man's brow and was extinguished in his bosom. The productive energy of the artist was also on the wane, although at a much slower and almost imperceptible rate. But this dying flame seems suddenly to cast a new splendor around itself; this enfeebled energy all at once overflows with a development of luxury and of fancy, to which even Mozart had not yet accustomed his admirers; the swan has attuned his farewell song; the dying man utters his *novissima verba*, as the ancients used to say, exalted words, in which the spirit of Mozart, half freed from its integument, appears to us as if it were already beginning to become transfigured; words, which every one hears in the "Requiem" and in the overture to the *Zauberflöte*, which was its brilliant and immortal prelude. The image of paradise connects itself with the images upon his death-bed!

Besides this biographical signification of the Swan-song, the queen of fugues has still another, which assigns to it an ever memorable place in the annals of art.

As Mozart had included the poetic life under all its phases in the greatest of his operas, so too he had summed up therein the totality of his nature in regard to the means of musical expression, which was as it were the outward manifestation of that nature. *Don Giovanni* indicated on a grand scale the earthly mission of our hero in the eyes of all the world; a more summary and more special account rendered before artistic people had also to sum up the universality of Mozart's style in its technical and historical relations. How reads the commission of the predestined composer? *To gather up the harvest of the centuries, and to combine it in the present, past and future of music.* Faithful to this vocation and arrived at the end of his career, Mozart seems to have drawn up in notes for the musicians a report, of some twenty pages, upon the manner in which he had fulfilled the instructions of Providence. We find therein the clearest melody, the most ideal sense, the most fascinating results of material euphony, the most splendid instrumentation, new and even modern effects, in union with the anti-melodic and anti-expressive form of the old fugue. Nay more, all this was strictly deduced from this form; without this it would have been just nothing. In these twenty and odd pages the fundamental law of every work of art: Unity and Variety, was observed with such an absolute power of concentration and of radiant diffusion, that there are no two combinations to be found in it, whose similarity amounts to identity, and not one, in which you do not see the same creative thoughts flash back.

I close my article with the announcement of an undoubtedly somewhat strange fact. Every one knows that imitation takes hold of master-works, precisely as the worm does of fruits, to destroy them as far as possible. When a writer or an artist acquires great success in the world, instantly we see a legion of plunderers cast themselves upon the same thoughts and forms of this artist or writer, on which they execute the right of booty, chewing and rechewing them to nausea. This lasts some five, ten or more years. No mind is original, no talent fine enough, to escape at last a real injury in the public estimation through this thought-pilfering. In this way we have seen Byron and Walter Scott, Beethoven and Rossini, especially the latter, injured. Mozart must have been exposed more than anybody to the inroads of these gladiators; but his armor, which, even including the heel, had been dipped in the waters of the Styx, enabled him much better to defend himself. There are no works, old or new, belonging to Church, Chamber or Theatre Music, which resemble Mozart so much as all our Italian operas resemble Rossini, and so large a number of our Symphonies, Terzets, Quartets and Quintets for violins and piano, resemble Beethoven.

If the imitators so far have not succeeded in approaching Mozart, it certainly is not their fault. All his classical productions were and are to this day an inexhaustible fountain of plagiarism. But now I come to the singular remark, which I designed to make.

One single masterpiece of Mozart, one, which certainly is not the least in the opinion of the connoisseurs, nor the least acceptable to the musical public of Europe, has been spared all attempts at imitation; it has inspired terror even in the spirit of imitation, the most desperate and

shameless of all spirits. The overture to the *Zauberflöte*, for of this I speak, has maintained itself for half a century in equal and increasing favor, wherever there are half a dozen amateurs and a full orchestra. With it very frequently the choicest concerts, the great musical solemnities are opened; it has been arranged in every possible manner; it has been even set for human voices with a comic text, which truly is a sorry sort of joke; even for musical clocks this piece has been a favorite.

If this cannot be called success, I must be much deceived. In spite of the fact that this success has lasted now for more than fifty years, no one yet has made the attempt to imitate this work; no one has dared to reproduce Mozart's old form of the theatrical overture. I remember yet a time, at which my musical knowledge hardly went beyond the handling of the violin, when this circumstance already had occurred to me. I asked a man of thorough musical science, why they wrote no more overtures of this sort, which I found so infinitely pleasing. He appeared to ponder upon my question and then replied: *Because one would have to be a Mozart, to undertake it.* The answer then seemed short and quite unsatisfactory. But since then I have advanced so far as to recognize that it was impossible to give a better one.

To the Editor of the Journal of Music.

In reply to the first question of "W. R.," "*how much a major third is to be sharpened,*" I say "as much as the ear of the player or singer demands." In reply to the second question, I confess an inaccuracy in the use of the term *flat*; I used it in reference to the tone which is already sharper than a true third. I will not however, even now, affirm that a third flatter than perfect is never in place. Good ears must determine; mine are not good. No demonstrations of arithmetic can make one system of temperament please better, or express sentiments better, than another. The ear and the heart are final judges of music. It is so in other arts; perfect symmetry of form must be *disguised* by motion, shading or position, before it assumes its highest beauty; without disguise it is as monotonous as music perhaps would be if all keys were in perfect tune. T. H.

FIDELIO. An English critic speaks thus of the music of the closing scenes of Beethoven's *Fidelio*, referred to by our Diarist, in No. VI.

"The whole music of this scene is of the most high-wrought kind; a succession of enharmonics gives to the solo of Pizarro, with which it opens, a depth of musical coloring that is exceeded perhaps only by the entry of the ghost in the second finale of *Don Juan*; the change of key from G to E flat upon Leonora's exclamation, "Slay first his wife!" is electrical; and the breathless wonder of the parties beautifully painted by the two or three following bars, in which the clarinets and bassoons reiterate the two notes E flat and D flat diminuendo, until another enharmonic transition changes the key to A, and Leonora begins a solo in the chord of C#, E, G, Bb. The quartet proceeds; Pizarro makes another attempt to stab his victim, when Leonora presents a pistol to his heart, and at the same instant the trumpet from the battlements announces the arrival of the Minister, the disappointment of Pizarro, and the safety of Florestan. A duet in G between Florestan and Leonora, which succeeds, is chiefly remarkable for the contrast which its smoothness and repose offer to the agitating music of the preceding scene.

"The finale to the Second Act, has been designated as gigantic, and the *chef-d'œuvre* of the opera. . . . The climax of the closing presto is wrought in a manner worthy of the great master from whom it proceeds."

For Dwight's Journal of Music.

ACOUSTIC ARCHITECTURE,

OR, THE CONSTRUCTION OF BUILDINGS WITH REFERENCE TO SOUND AND THE BEST MUSICAL EFFECT.

IV.

We have treated of reflection and echo, in their relation to our subject, in a former number. Intimately connected with, and yet distinct in many points from these attributes of sound, is reverberation. By it we understand that prolongation of the sound in buildings, as if it were rolled about long after the original impulse and its ordinary reflections have ceased. This seems to us to consist of the *residuary* sound, or that portion of the sonorous wave which is neither absorbed nor reflected, but which, adhering to the walls of a room, is rolled along their surface till it gradually dies away. The ordinary action of light impinging against a wall will, perhaps, aid us to understand this point. When a ray of light is incident on a plane surface, a portion of it is reflected, another portion of it is absorbed, and the remaining part is *dispersed* in all directions and serves to render the surface visible.

Just so it would appear to be in the case of sound impinging against any plane surface. From this hypothesis we should infer that rounded corners and arched ceilings would facilitate the progress and keep up the prolongation of this residuary portion. Such conditions we find are actually favorable to the greatest amount of reverberation; and what is stronger proof of the truth of our position, it takes place, oftentimes, in an apartment too small for the injurious effect of direct reflection. A striking case in point is found in the arched recitation rooms of Girard College in Philadelphia. These rooms, eight in number, are fifty feet square in the clear, and twenty-five feet high, with solid walls, smoothly finished, and an arched ceiling extending over each in the form of a dome. We visited these rooms in 1846, while the college was in process of construction, and then ventured the prediction that they could never be made to serve the purposes for which they were intended, unless altered from their original form, owing to the excessive amount of reverberation engendered. This was found to be practically true, and measures have since been adopted to remedy the difficulty. In their original naked state, the prolongation of the sound in these rooms continued fully six seconds.*

On re-visiting the College the present season, and repeating our experiments in these rooms, we found the effect of the remedial measures adopted to be remarkably striking. In one room, which had been treated simply by papering upon the solid walls and extending festoons of cotton cloth from the apex of the dome to the corners

* It is but in due to state here that the consequences of this mode of construction were fully appreciated by the architect, Mr. Walter. In his final report, speaking in reference to the excessive reverberation of these rooms, he says: "They are, however, constructed in exact accordance with the will, and these results were anticipated in the earliest stages of the work; but as Mr. Girard left no discretionary power in reference to this part of the design, we were compelled to take the letter of the will as our guide, let the results be what they might."

and centre of the cornices in each side, the reverberation was reduced to four and a half seconds; and in others, in which a partition of cloth was stretched across the room horizontally, from the opposite cornices, thus completely shutting off the arched ceiling of stone and substituting a level surface of yielding canvas, its duration was only half a second. By whose suggestion these simple contrivances were tried I could not learn, but presume they originated with the skilful architect of the building.

Another argument, that such is the nature of reverberation, is derived from the fact that those apartments found to possess the quality of a whispering gallery, (which is generally explained on the principle of the conduction of sound along the surface of the walls and ceiling,) are always domed or of ellipsoid shape, and are those in which the reverberation is also greatest. Among the most celebrated of these is that of St. Paul's Cathedral, (a circular and domed apartment about one hundred and twenty feet in diameter,) in which a whisper is conveyed two or three hundred feet. The shutting of a door produces a rumbling like distant thunder. The rotunda of the Capitol at Washington is ninety-six feet in diameter and ninety-six feet high, the dome of which is a fine whispering gallery. The reverberation in this apartment is such as wholly to destroy the articulation of the voice at a slight distance. The principal room of the Merchants' Exchange in New York is of a similar character. When, as is often the case, an auction is being carried on in some part of it, it is utterly impossible to distinguish the words of the speaker at more than a few yards distance. In the vestibule of Girard College, which extends upward the whole height of the building, having two wings, each surmounted by a dome, a powerful and shrill note of the voice is prolonged more than ten seconds after the original sound has ceased. In the vestibule of the Boston Athenæum, which is similarly constructed, with but one wing however, the reverberation is four and a half to five seconds.

The recollections of a visit to Weyer's Cave in Virginia in the summer of 1843, are still fresh in memory. The principal apartment here (called Washington's Hall) is two hundred and seventy feet long by from twenty to thirty broad and fifty feet high. Says an enthusiastic writer, in describing this apartment:

The curious explorer now witnesses something amazingly sublime. The walls are strung with musical columns which, by moving a stick over them, will produce a confusion of discordant sounds. The drum, the tamborine, the organ are each represented and their notes, discordant heard alone, together aid the full concert, while the sound-board roars its melancholy murmur through the whole. But to attempt to describe what is here seen and felt is quite in vain; nor can any person form even the faintest idea of the sublimity and grandeur of this subterranean abode until he witnesses its magnificence, nor then can he find language copious enough to express his emotions.

This is no exaggeration. As is well known, this cave is formed in calcareous rock, and abounds in huge, irregular, and grotesque apartments, extending out, in every direction, into recesses and galleries, and crowned with lofty domes and inverted spires. In almost every part of the cavern sounds of medium loudness are multiplied, prolonged and intensified to a degree that is absolutely terrific. But a few days subsequent to our visit, this cave was illuminated by two thousand

lamps, and a band of music made to perform in one of its most resounding portions. Much have we regretted since, it was not our fortune to be present on so unique and sublime an occasion. To the eye, the effect must have been indescribably grand, while, to the ear, as we can readily conceive, such commingling and prolongation of successive sounds, though in themselves musical, would bring one vast and overwhelming discord, which could be likened only to the fabled bellowing of the mountain in agony.

"Hic vasto sex Æolus antro
Luctantes ventos tempestatesque sonoras
Imperio preiit, ac vinculis et carcere frenat.
Illi indignantem magno cum murmure montis
Circum claustra fremunt."—

Mr. J. Scott Russell, whose opinion, in almost all matters of scientific enquiry, is entitled to profound respect, has adopted a different view of the nature of reflection and reverberation from that here expressed. In a communication, read before the Royal Institute of British Architects in March 1847, Mr. Russell contends that, contrary to the generally received notion of sound being reflected in a manner the same as light, it is thus reflected from a plane surface, only when the angle of incidence is greater than forty-five degrees, whereas, if the sonorous wave is incident on a surface at an angle less than forty-five degrees, it suffers little or no reflection, but is moved along in close proximity to the plane against which it is projected, and thus gives rise to the phenomena of reverberation. Mr. Russell, in the paper alluded to, derives from these supposed facts some practical suggestions, which he deems important in the construction of buildings intended for public speaking. Such rooms, he contends, should be so arranged as to avoid, as far as possible, all surfaces at right angles to the direction of the sound, and substitute those in which the incidental angle shall be less than forty-five degrees. Such surfaces, he continues, as must, of necessity, be at right angles to the sound, should be as far distant as possible. He suggests, also, that in large rooms of quadrangular shape the speaker, to be heard distinctly, should place himself near one corner and direct his voice diagonally across to the opposite corner: that it is better, as a general thing, to speak from a point near a wall or pillars than from a distant point; and that, in a room of common form, it is better to speak along its length than across it. These maxims he lays down in order to avoid (on his theory) the undue reflection of sound. To check reverberation he enjoins the use of pilasters, placed at frequent intervals along the sides of the room, that the impulses, which strike the wall at an angle less than forty-five degrees and traverse its surface, may thus be broken up and destroyed, as waves moving upon water are arrested and broken up by the projecting posts of a pier.

Mr. Russell further says that, though, in his own mind, he is convinced the action of sound, in these particulars, is in accordance with the manner first stated, he can offer no philosophical explanation of the facts. A writer in an English Journal, however, has offered the explanation of Mr. Russell's theory, which he himself so wisely declined to undertake. But, as the reasoner grounds his argument upon the assumption, at the outset, that the wave of sound may be considered a force of continuous progression, while such is not the case with a ray or wave of light, (a difference, the existence of which we must

deny in toto,) we will not delay, in this connection, to follow out and refute his reasoning.

It is satisfactory to us, that the doctrines we have adopted in regard to reflection and reverberation of sound are strong in their analogy to the known laws of light, in its similar phenomena; and, while, on this ground, we can equally well explain the more important maxims deduced by Mr. Russell, we will not, now, seek to disturb those harmonious relations of sound with light, we have found to exist, in so many other respects, between these two mysterious and all-pervading elements in nature.

U.

SOMETHING CURIOUS ABOUT GEORGE III.'S TASTE IN MUSIC. That sovereign would never consent to hear the "Messiah" with Mozart's accompaniments. It is doubtful whether he ever was brought to listen to a single note of Mozart's composition. He abhorred modern music; and in his time Haydn was even more carefully excluded from the Ancient Concerts than Whigism from his councils. The "Creation" was to him *ruthless innovation*; and the king who swayed the British sceptre for half a century, would as willingly have agreed to Catholic emancipation itself, as to the performance in his presence of the mass of the *Requiem*.—*Harmonicon*.

For Dwight's Journal of Music.

From my Diary. No. VIII.

NEW YORK, Oct. 30. This is an interesting note, on page 310 of Lossing's Pictorial Fieldbook. "Mrs. Bache, daughter of Dr. Franklin, occupied his house when the enemy approached Philadelphia. [1777.] She left the city and took refuge with a friend in the country. After her return in July, she thus wrote to her father, who was then in France: 'I found your house and furniture, upon my return to town, in much better order than I had reason to expect from such a rapacious crew. They stole and carried off with them some of your musical instruments, viz: a Welsh harp, ball harp, the set of tuned bells, which were in a box, viol-di-gamba, all the spare armonica glasses, and one or two spare cases. Your armonica is safe. They took, likewise, the few books that were left behind, the chief of which were Temple's school books, and the History of the Arts and Sciences, in French, which is a great loss to the public.' [Right, Mrs. Bache, if you mean that huge work in half a dozen vast folio volumes, of which Harvard College Library has a copy.] 'Some of your electric apparatus is missing; also, a *Captain André* took with him a picture of you, which hung in the dining-room.'"

Wonder if any body knows what became of that picture after André was executed?

Odd collection of instruments, that enumerated above, and characteristic. Franklin was a philosopher, not a musician.

Now, what was the Welsh harp? Was it that which Jones, the Welsh bard, claims to have existed in his country as early as the sixth century? He gives no authority for his statement, but says it had twenty-six diatonic notes. Bunting gives an engraving and description of an Irish one, which had forty-five strings, and in the centre seven in addition in unison. The form is similar to that now in use. It was three feet ten inches in height, and the longest string was three feet four inches. Or was it the Welsh triple-stringed harp of the present day? As to the *bull-harp*—*quare*? I think there is an account of it in the "Harmonicon," but that work is here inaccessible.

"The set of tuned bells, which were in a box." *Quere*, again. The German "Glockenspiel," or "Carillon" was about that time popular in Europe, and, no doubt, the Doctor sent one over from France, or had previously imported it. Mozart seems to have liked it, for it is introduced into the "*Zauberflöte*." When the Queen of Night gives Pamina the magic flute, she gives Papageno a "Glockenspiel;" a little box, a foot and a half long, perhaps, by a few inches deep and broad. One mighty comic scene is where Monostatos, the black slave of Sarastro, has got Pamina into the power of

himself and his fellow slaves, and just in the nick of time Papageno comes marching in playing his bells with two little cork hammers. The slaves cannot resist it. They begin to dance, and at the same time, as well as want of breath from their exertions will let them, for the music goes ever faster and faster, they sing:

Es klingelt—so herrlich—es klingelt—so fein—
La, la, la,—la, la, la,—la,—la, la, la, &c.
(It tinkles—so sweetly—it tinkles—so fine,)—&c.

[A tune, by the way, which I have heard sung to religious words, though better known as "Away with melancholy."]

And so they dance themselves almost into fits, and Papageno finally carries off Pamina, leaving them strewed all about the stage with their tongues out—like the British soldiers after the Lexington edition of Chevy Chase.

The Doctor's *Viol di Gamba* must have been one of the "last of the Mohicans," for the instrument went entirely out of use before the close of the last century. Among other old writers Shakspeare mentions it. When Maria in "Twelfth Night" calls Sir Andrew Ague-cheek "a very fool, and a prodigal," Sir Toby vindicates his friend thus: "Fye, that you'll say so! he plays o' the viol-de-gambo, and speaks three or four languages word for word without book, and hath all the good gifts of nature." I remember seeing a specimen or two in the Haydn collection of instruments at Vienna. In form and dimensions it was very similar to the violoncello, which has now completely supplanted it, but it had six strings. Its tone was nasal and disagreeable.

"All the spare armonica glasses, and one or two spare cases." It would seem by this, that the Doctor manufactured his Harmonicas to some extent—though probably only for his friends. Everybody knows the history of Dr. Franklin's invention of this instrument, being led to it by the Irishman, Puckeridge's, invention of the musical glasses, which were tuned by being filled more or less with water. Passing through the Thames tunnel a year since, my ear caught some delicious tones from a distant arch, which I supposed at once must come from Franklin's Harmonica. It proved to be however a set of the real old fashioned musical glasses—tumblers holding from a pint to a quart, tuned as above mentioned, and played by rubbing the edges with wet fingers. The player was quite an artist, so far as popular airs went. It is curious what a run Dr. Franklin's instrument had through Europe. By the way, he did not hear Puckeridge himself. P.'s glasses had been destroyed at a great fire in London in 1740; those which Franklin heard were prepared by a Mr. Delaval, member of the Royal Society, on an improved plan. The history of the Doctor's invention is contained, as is well known, in his letter to Father Beccaria, of Turin, July 13, 1762.

But to the Harmonica again. At the time Franklin had brought his invention to perfection, there lived in London two sisters, —, and Cecilia Davies,—said by one authority to have been near relatives of the Doctor. I take this to be at least apocryphal. Mr. Sparks has also, as it seems, fallen into a slight error in saying, [Life of Franklin, p. 264.] "A Miss Cecilia Davies acquired great skill in playing upon it, and with her sister performed in various cities of Europe." Cecilia was a singer. The elder sister, known as Miss Davies,—her other name does not appear in any of my authorities,—was about 22 years of age, at the period of the invention, having been born in 1740. She was an extraordinary player on the piano, for that day, and this led Franklin to present to her the first instrument which he finished, and thus gave her opportunity to be the first to exhibit its ethereal tones to the public. By indefatigable practice she acquired an astonishing power over the revolving glass hemispheres. In 1765 she visited Paris and created a double enthusiasm,—by her playing and by her uncommon beauty. The next year she went to Germany and gave concerts in Vienna and other large cities, and gained great applause as a performer on the harmonica and the pianoforte, and as a singer. The effect of playing the former instrument was singular. It had a marked effect upon her nervous system, and after some years her nerves became so weak that she was forced to give up music altogether. She returned to London and spent the rest of her days in the strictest privacy. She died in 1772.

Cecilia, the younger, born in —, was one of the

Jenny Linds of the day. She was as much distinguished as a singer, as her sister as performer on the harmonica and piano-forte. The Italians called her commonly "L'Inglesina;" and she was considered by them one of the most extraordinary of songstresses; no small praise from people who hate so to confess that anything great can come from beyond the Alps! In 1771 she was prima donna at Naples, 1774 in London, from 1780 to 1784 at Florence, after which she returned to London, never to leave it. She had acquired property enough to live comfortably and respectably, and seldom after her return did she sing in public, and then for the most part in answer to pressing entreaties. She devoted herself to the care of her unfortunate sister, whom she survived eleven years, dying in 1803.

This is certainly rather away from the harmonica.

The fame of this instrument led to many improvements upon it, especially in Germany. Schmittbauer extended its scale; Röllig marked the tones and half-tones—if our professors will allow the old fashioned terms—by gilding and silvering the edges of the glasses; Hessel, at Berlin, made one to be played with keys like a piano-forte; Röllig afterward improved on Hessel; the Bohemian Krassa or Grassa made one with a pedal. This was as late as 1798. Now-a-days we hear no more of them all.

In 1788 a quarto volume appeared at Leipsic on the art of playing the instrument. And the German musical periodicals of that period all contain more or less on the subject, of which quite a list might be given, if it were of the least use. Among the many who made the harmonica a concert instrument, were Miss Davies, still remembered for her connection with Franklin, and Frick, Dussek, Naumann, Müller, Hierling, Pohl, Schmittbauer, and his daughter and his blind pupil, a girl named Kirschgassner, &c., all long since forgotten.

Whether there is a harmonica still existing in this country? If so, Barnum or Kimball should hunt it up.

What a thing is association of ideas! An oak from an acorn; all this from a note in Lossing!

Dwight's Journal of Music.

BOSTON, NOV. 13, 1852.

The Boston Music Hall—its Rise and Progress.

We see in the journals, on all sides, allusions to this great work. The accounts thus given, so far as we have read, are, most of them, correct in the main features, but in their chronology and the due sequence of events, as well as in some important particulars, the facts have not been fully stated.

While we are happy thus to note the very general interest manifested in the execution of this noble project, we would fain set the public right in all the points of its history. We propose then, to give here a somewhat detailed account of the origin and prosecution, in its earlier stages, of a work now become identified with and made a just claim of pride to our city. At another time we shall enter minutely into a description of the building itself.

The first public action taken upon the subject was at a meeting of the Council of Advice of the Boston Musical Fund Society, held at their rooms, in the old Tremont Temple, on the 27th day of September, 1850. An unusually large number of members were present. Dr. Charles G. Putnam was called to the chair, and J. Francis Kimball chosen secretary. Dr. J. B. Upham then stated that the meeting had been called, at his request, to see if the Council and Government of the Society would interest themselves in starting some measures for the erection, in a central part of the city, of a more capacious,

commodious and fitting Music Hall than any which had hitherto existed here; and, after briefly urging the claims of such an enterprise on our community, proposed the following Resolution:

Resolved, That a Committee of five be appointed to take into consideration the expediency of erecting an appropriate Music Hall or Concert Room in the city of Boston; that such Committee be instructed, also, to consider the form, capacity and locality best suited for the purposes of such a building, together with its cost and probable income, and report thereupon to this Society at as early a day as practicable.

The Resolution was discussed by Messrs. Eliot, Parker, Wellman and others, and passed almost unanimously. The proposed Committee of five was subsequently increased to nine, and as thus composed, consisted of Messrs. J. B. Upham, C. C. Perkins, Samuel Eliot, J. Chickering, H. T. Parker, J. Lodge, H. W. Pickering, T. Comer, and J. M. Bell. This was the first in the series of public movements towards the work now about completed. It was at the period of Jenny Lind's first visit among us. The mind of the community seemed ripe for action, and the occasion was seized upon as being a peculiarly favorable time for the successful prosecution of the plan.

The Committee held many meetings and labored assiduously at their duties. They made estimates, examined localities, agreed upon a site, and obtained a refusal of the land. They circulated subscription lists, made personal application for subscriptions, and used all means in their power to urge the claims of their project upon the public. But in vain. The importance of the enterprise was generally acknowledged, but material aid did not follow. The time for success had not yet come. After weeks of unremitting effort, the Committee reluctantly withdrew from their task, and, at a meeting of the Council called for the purpose, presented their Report, and requested to be released from further action. This Report was made in the form of Resolutions embodying the opinion of a majority of their number. They were as follows:

Resolved, 1st, That, in the opinion of this Committee, there exists in our city no Hall or Concert Room of sufficient convenience and security, or embodying correct principles in its construction.

2d, That they recognize an urgent need of such suitable structure in a convenient and central locality, having sufficient capacity to accommodate with ease and security an audience of three thousand persons.

3d, That the Bumstead Estate, so called, together with the site of the Marlboro' Chapel adjoining, combine more advantages for such building, all things considered, than any other which could be obtained in the city.

4th, That a building, adapted as aforesaid, to be used strictly as a Concert Room, would, if built upon the site above named, at the price the land was offered the Committee, and at the estimated cost of construction, yield a good and permanent income on the capital invested.

5th, That having used diligent efforts to raise subscriptions for the object above mentioned, and failing to receive sufficient encouragement to warrant the success of the enterprise in its present form, the Committee hereby respectfully request to be discharged from further duty in the premises.

All which is respectfully submitted.

[Signed by a majority of the Committee.]

After this, vigorous efforts were made by some gentlemen for the accomplishment of a plan to erect a concert room so constructed as to subserve also the purposes of an Opera House.

This project also having failed, the whole matter slumbered for a time.

At the annual meeting of the Harvard Musical Association, on the 31st of January, 1851, the subject was again brought up and urged upon the attention of that Association by the original mover of the scheme before the Fund Society on the 27th September previous, and in the same form as then presented. Here it met with a cordial and enthusiastic reception. The measure was warmly supported by Messrs. Derby, Apthorp, Chickering, Hillard, Jennison and others, and the sympathy of the Association pledged in its behalf. Here, then, the enterprise received its new birth, and from that time onward its growth was steady and strong. A committee was chosen on the spot consisting of Messrs. C. C. Perkins, R. E. Apthorp, J. B. Upham, Geo. Derby, and J. S. Dwight, with instructions to consider the matter in a practical light—examine the various localities deemed eligible for the purpose—approximate to the required outlay, and the income which might be expected from it, and report at a future meeting. On the 22d of February following, at a special meeting of the Association, a favorable report was given and the present site of the building, which it was found could be had on reasonable terms, determined on.

The Association then authorized another committee, composed of Messrs. Chickering, G. S. Hillard, Apthorp, Upham, and Derby, to go still further, investigate the subject fully and ascertain if possible the form and proportions and other qualifications proper for a building designed for musical effect. They were authorized also to make choice of an architect to furnish designs, plans, and specifications of the proposed structure in all its parts and particulars, to defray the expenses of which, funds were liberally appropriated from the treasury of the Association.

The Committee, duly considering the importance of the points intrusted to their investigation, consulted all the authorities to be found on the subject—spent much time and labor, and arrived at definite results.

The main features of the building being fixed, and the laws that should govern its construction, so far as they could be deduced from scientific inquiry, determined; it remained to select an artist who should blend in architectural harmony and comeliness the crude elements placed in his hands. Here the Committee unanimously made choice of Mr. George Snell as their architect. How faithfully and how well he has accomplished his difficult task, the noble structure, now nearly finished, will forever attest.

At this juncture, the attention of the public was again invited to the subject in a circular setting forth the plan in its details, with specifications and estimates fully carried out, and their interest in its behalf urgently solicited.

This last Committee, also, aided by the friends of the enterprise, both in and out of the Association, succeeded in raising funds to the amount of \$100,000, in the period of sixty days, thus making out the sum required, and within the time allotted, by the terms of subscription, in order to warrant the commencement of the work. About one-fourth part of this sum was given by members of this Association. Foremost in these subscriptions will long be remembered the names of Perkins, Curtis, Chickering and Apthorp, whose munificent aid, at a critical period of the work, ensured its success. With pleasure and pride, also, do we allude to the efficient assistance of

the musicians and members who compose our various musical societies by their generous contributions in the cause. Indeed it is not the least interesting feature of the matter that the stock is so widely distributed. Perhaps a third part of the whole was subscribed in large sums by a few persons; for the rest, there is scarcely a professional musician or amateur in Boston, who could command a spare hundred dollars (the price of a share) who is not the owner of one or more shares in our new Music Hall.

A Charter was now procured from the Legislature by which Jonas Chickering, H. W. Pickering and Edward Frothingham, their associates and successors, were incorporated "for the purpose of erecting and holding a Musical Hall in the city of Boston," with authority to hold real and personal estate to the amount of \$150,000. In June a meeting of the subscribers was called at the Tremont House, at which the company was organized. A board of seven Directors was chosen, consisting of Messrs. Charles P. Curtis, J. Chickering, B. D. Greene, C. H. Mills, R. E. Apthorp, J. B. Upham and George Derby. Subsequently the Hon. Charles P. Curtis was elected President of the Board.

In the autumn following, the work was commenced and pushed with vigor and without intermission till the present time.

We have thus traced the History of this important enterprise from its first inception to the period at which the building was actually commenced. In our next we hope to be able to furnish our readers with a description of the building itself, with the names of those engaged in the various departments of the work.

First Concert of Madame Sontag.

As a whole, we certainly have never listened to a finer concert than that of Tuesday evening. Every item of the very varied programme was a luxury of the choicest in its kind. An artistic spirit pervaded the entire arrangements, and the hearer, with the enjoyment of each speciality, could taste at the same time the pleasure of completeness. Of all this we had had the fullest earnest at the rehearsal on Monday morning, to which, besides the members of the press and musical profession, the clergy also, (professors, properly considered, of the higher music of humanity,) with their families, had been invited; and verily, to look around upon the host thereof, one could almost expect those oratorio-consecrated walls to break out with the old Handelian chorus: "Great was the company of the preachers." One of the number said to us, as we entered with the crowd: "You see, there are occasions which bring us all together,"—orthodox and heterodox. The fact, practically taken, was a fine one; but it has an ideal significance, that is still finer. Our friend's remark touched a hobby of our own; namely, a notion that Music, as the purest language of the religious sentiment, is an all-reconciling, universal, catholic language; it knows nothing of separative creeds and of exclusive, sectarian interpretations of the great faith which unites all loving and true souls. It would be well for our theologians, well for all, were they obliged to translate their creeds of the intellect into the language of music; they would then find that so much of these as was formal, abstract and not hearty, would be untranslatable and would

refuse to sing; while as to the vital remainder, with all the beauty of variety preserved, they would be all agreeing, blended in one common and harmonious worship. Great music, deep, true music will go far to reform sectarianism out of the churches, out of each too narrowly taught and teaching ministry.

But to return. This liberal and widely thoughtful policy in the management of Mme. Sontag's concerts, redounds to their success in the long run. A hundred clergymen, thus feasted in themselves and in the persons of their families, would do much in private to set the current of popular interest towards the concerts. Not that it needed this, however. The fame of the great singer and her aids was of itself magnet enough to fill the Melodeon, more than once, even at the extra three and two dollar prices.

The scene to the eye was beautiful, warranting expectations in the other sense which were constantly fulfilled. Abundance of light, (candlesticks gracefully disposed in front and rear of the stage upon white, fluted semi-columns, &c., &c.) really transformed the plain interior of the Melodeon. The well-dressed and refined audience, orderly and comfortably seated, completed the picture. The first event is the welcome sight of the "Germanians," with the members of our Quintette Club and a few other of the best resident artists, who compose the orchestra, with Herr BERGMANN heading the violins. And next we greet the new and renowned conductor, ECKERT, who in the first overture at once convinced us of the calm efficiency of his baton; with no unnecessary flourish or impatient waste of energy he brought and kept all to the mark; the nervous precision of his beat was like the pulse of the music itself, felt by every player. Before the evening was through, we gave him the palm above all the conductors we have had;—right temperament, right knowledge, right tact and feeling for a conductor, an orchestral helmsman. Never was the Freyschütz overture heard with such spirit, richness and precision before in Boston;—the horn passages, and the fortissimos of all the brass instruments, were splendid, and even the drums spake like intelligent members of the whole.

The duet from "the Puritans": *Suoni la tromba*, was superbly and triumphantly sung, the entire scene, by Sigs. BADIALI and ROCCO. The rich, sonorous volume of the former seemed to have even grown in his absence from us, and there was all the old fire and force of intellect and unerring taste in his singing. Sig. Rocco, though a buffo, would have passed for an uncommonly rich and powerful bass, but for the close comparison with Badiali; and as it was, he matched him well, entering fully into the spirit of the patriotic music, and at all times managing his voice like a well-trained artist.

Madame SONTAG was of course greeted with prolonged applause, for in person, movement and manner she was all that embodiment of womanly grace and dignity and sweetness, of which we had heard so much. Not much resembling the portraits however, but more full in figure and more matronly, and with darker hair than one might have imagined in a Teutonic queen of song. Yet the preservation of her beauty and charming vivacity made it seem that time must have rolled back twenty years to give the world this second experience of an artist. Still more so, when the fresh, clear, rich tones flowed from

her lips. In her delivery of the recitative: *Care compagne*, there was a delightful crispness in her articulation and a sort of heightening and refining of elegant conversation into music, which was in itself one of the best proofs of a consummate artist in respect of general style and sentiment. The andante melody was sung with admirable beauty and tenderness, in tones of remarkable richness and power as well as sweetness, especially in the middle register,—tones, too, that were always sympathetic, now veiled and tearful, and now lustrous, like the moon moving in and out among pearly clouds. In the florid Allegro, she warbled exquisitely through mazes of delicate *fioriture* and prolonged cadenzas, melting off by almost insensible degrees into silence; but in power and brilliancy there was somewhat wanting, especially when one remembered Jenny Lind in that. Consummate is the skill with which she economizes that voice, covering the effects of age, which it is folly and against human nature to ignore. The wonder is that so much is preserved; so sweet, and pure and penetrating now, what must that voice have been, what must *she* have been, twenty years ago! As a natural resource, she runs much into the fine region of *sotto voce*; there, in those soft and liquid warblings she is perfect; but where the full voice was required together with great execution, there were some symptoms of fatigue; not every note would ring out as intended; and in some notes, especially in those trills, so marvellously executed, the sound was a little hard and pinched. So far, we had a feeling of consummate art rather than of fresh inspiration; but we do not decide that question yet.

Were we to speak of the *Come per me* alone, we should own some disappointment in Mme. Sontag, but we cannot cut it off in memory from the accumulating impression of her other pieces. This first was to our taste the least satisfactory of them all. The next was Adam's Variations on the quaint and naive old French air, *Ah quand dirai-je Maman*. The arch simplicity with which she gave the melody, and that same nice, elegant, lady-like articulation of the words, as if this were the conversation of some higher sphere, was all that could be asked. In the variations we had the perfection of vocal warbling, mostly in that liquid *sotto voce*, the voice perfectly married with the like neat warbling of Carl Zerrahn's flute. The rapid *arpeggios* were among the most noteworthy of her vocal accomplishments. This certainly was as fine as anything could be in its line.

Eckert's "Swiss Song" was meant plainly as an offset to the Swedish echoes. Exquisite indeed it was; the clear full tones and the fine, silvery echoes, were alike the perfection of beauty. Let alone all that nonsense about *ventriloquism*; if it was so in Jenny Lind's case, so it was in this;—in both only a happy occasional means of bringing out the real expression and poetry of the song. This was a faint and softened copy of the Lind's; the tones had not that mysterious penetrating power, and did not seem woven out of the same bracing mountain air. Mme. Sontag's "Home, sweet Home" was quite a different thing from Jenny Lind's; equally perfect, we thought, in its way. To some, perhaps to most, more perfect, for most persons are more at home in the received sentimental, tender, tearful character of the melody. With Jenny it was a joyful, hearty, vigorous

greeting. She trilled only once, and that in an extempore, impulsive way, and but an instant, as the imagination was kindled by the dear image of "the birds singing gaily." Sontag made a long and formal trill at the end, exquisitely finishing the sweet and weeping melody.

But best of all we liked her in the sprightly, sparkling efflorescence of the duet from "the Barber," in which she was grandly supported by Badiali. Here was just enough dramatic action, and the most lady-like grace and *espièglerie*. Sontag, too, is a great Rossini-ian, as well as Lind and Albani. We must wait for more room to compare them in this character.

A brief word for the rest of the concert. The other overture (to "Martha"), and the accompaniments, were played to perfection. BADIALI was great in the aria from *Lucia*, only it was perhaps a solid gem too much. Sig. POZZOLINI won upon us gradually by a delicate, sympathetic, flexible tenor; it contrasted with the crisp, manly resonance of Benedetti's, in the air from *Il Giuramento*; but he manages it with great skill and sings always expressively. The famous *Papalacci* trio from Rossini's "Italian in Algiers," by the three men, is a glorious specimen of the richest vein of Italian buffo music, and was sung and acted to perfection. But little PAUL JULLIEN, the violinist of eleven years! What shall we say? That he even surpasses little URSO in fineness and in fervor of style. If there be another Mozart living, this must be the one. To us it was the great thing of the concert; a pure and unmistakable revelation of genius, of the divine soul itself of Art. It taught us a new truth. Had Ole Bull or any full-grown virtuoso stood there after Jullien and played fantasias, how much impression, think you, could he have made? Verily this variation-playing belongs more to childhood than to mature age. It is genuine as part of the fairy dreams of childlike genius; it must be done by instinct, as Jullien or Urso do it, to sound well and really have a meaning. Read what is said on another page about Mozart's overture to the "Magic Flute," to take our thought more fully. A word only for the present. Of the second and third concerts (perhaps more) in our next.

Musical Intelligence.

Local.

NEW MUSIC HALL.—We give to-day the programme of the opening Festival. It is as good, perhaps, as could be made, with the difficult problem of working in so much volunteer force, with representatives of so many master tone-spirits, into one evening. The tickets are placed at *two dollars*, calculating on the rare interest of the occasion, to the patriotic end of commencing a fund for the supply of a first class Organ, now the only want in our delightful hall. What a spectacle that night will present, when those light-crowned walls, so spacious and harmonious, shall be filled with a most brilliant audience, and the whole find fit expression in great choral and orchestral floods of harmony!

MISS LEHMANN'S CHAMBER CONCERT absolutely filled Masonic Temple last Saturday night. She sang her last piece, the *Adelaide*, superbly, with the exquisite volunteer accompaniment of Mr. OTTO DRESEL. In the other pieces she suffered more from being not in perfect voice and spirits. But there was true dramatic fire in the delivery of those wide and passionate intervals in the scene from Mozart's *Così fan tutte*; and Mendelssohn's "Spring Song," introduced upon the encore of *Auf Flügeln des Gesanges*, was charming, thanks also to the same accompanist. There was too much of the Quintet

and Quartet music, good as it all was, seeing that it was Miss Lehmann's concert. Miss HILL, the young American pianist, just returned from Germany, and only sixteen years old, displayed rare execution and neatness and brilliancy of touch in one of the strong and dashing fantasias of Carl Mayer;—too strong music, however, for her young fingers. Of a concert since given by this young lady, at Chickering's, we must speak next week.

MME. SONTAG announces two more concerts here next week. Also, her agent proposes for concerts during the week in other New England cities.

In April Mme. Sontag will visit us with her grand opera troupe; at which time, also, she has generously volunteered to sing in the oratorio of the "Creation," in aid of the Organ fund for the new Music Hall.

The "GERMANIANS" give the first of their grand series of concerts in the new hall, on the evening of Saturday, the 27th inst. Their advertisement comes just too late for insertion this week.

New York.

NIBLO'S.—Flotow's opera of "Martha, or the Richmond Fair," is the daily theme of admiration in many of the papers. The *Express* is "completely carried away by the beauty of the music, and the brilliancy of the whole affair," and thinks it "positively refreshing to listen once more to a new style of music—a bold and original conception, unlike Donizetti, or Bellini, or Rossini, &c." The plot and caste of the opera are thus described:

"Lady Harriet (Mad. Bishop,) is a maid of honor to Queen Anne; and Nancy (Rosa Jacques) is her friend. They resolve to go to the fair at Richmond, disguised as servant girls. It is the custom at this fair, or market, for the girls to assemble, who desire to obtain situations, and the farmers hire them. Lady Harriet and Nancy, who call themselves Martha and Julia, hire themselves, in a joke, to Lyonel and Plunket, (Guidi and Leach,) and having accepted the money, thus binding the bargain, find to their dismay, that they are actually hired by the peasants for a whole year, and the judge (Rudolph,) deciding against them, they are taken to the common home of Lyonel and Plunket.

At night, however, they manage to escape by the aid of Sir William Mickleford, (Strini) Lord Chamberlain to the Queen, and a lover of Lady Harriet's.

"Lyonel, however, has fallen deeply in love with Martha, and subsequently meeting her in the forest while she is out with a hunting party, recognizes and claims her as his servant, and is about to use violence for the purpose of conveying her to his farm, when she is rescued by the attendants, and he is secured. His mind becomes affected, and somehow it is discovered that he is heir to a noble estate. Lady Harriet, too, finds that her heart is not insensible to the devotion of this swain, and she has him taken back to the Fair, where they first met, and assuming the disguise of Martha, appears again before him. Of course he recovers his senses, and all ends happily.

"The composer has very ingeniously introduced the air of 'The Last Rose of Summer,' which Lady Harriet sings to Lyonel, in the character of Martha; and it is subsequently introduced at intervals throughout the piece with pleasing effect. Mme. Bishop sang the ballad beautifully, and was rapturously encored. Indeed, we never heard the lady to so much advantage, as in this opera, the music of which appears to be admirably adapted to her voice.

"Rosa Jacques, too, made quite a 'hit,' and sang and played with great spirit—not a word of the part, however, could be understood. Guidi over-acted the part of Lyonel, the love-sick swain; he sang with great sweetness, and exquisite feeling, but it was carried to the extreme, and marred the effect of the music, frequently. Strini has a rich, musical bass voice, which was very effective in the concerted pieces; but he was badly made up; he should have been considerably older. Leach did exceedingly well. The choruses were sung with great precision, and, indeed, the performance altogether reflected the highest credit upon the conductor and all concerned. The orchestra was arranged with great skill and judgment, and was unusually effective, considering that it was the first public performance. The mounting of the piece is beyond all praise.

MR. BOSTWICK left, on Monday last, on a musical tour South and West. Her company consists of those excellent artists, Mr. Henry Appy, violinist, (who performed at Mme. Goldschmidt's farewell concerts,) and Herr Siede, the flutist; Miss Annie Oliver, a talented child, nine years of age, who "plays the concertina surprisingly well;" and Herr Thilon, as pianist.

OPERA IN PROSPECT. We have it from the best authority that Mme. SONTAG has made arrangements to give a series of Italian Operas this winter in New York. SALVI, BADIALI, ROCCO, and POZZOLINI, are engaged, also a chorus and orchestra of forty each, with CARL

ECKERT for director. It only wants ALBONI to make the thing complete, and realize an opera on the Parisian or London scale.

This will commence in the latter part of January or first of February; Mme. Sontag having first given a few more concerts in Metropolitan Hall, on a magnificent scale, with choruses &c., amounting in all to 700 performers!

MME. ALBONI has given two concerts this week. We are glad to see that the little maiden violinist, Camille Urso, has become a member of her company.

NEW ORLEANS. Mr. Davis, manager of the French opera at New Orleans, sailed from Havre on the 19th ult. with the following artists engaged by him in France:—Messrs. Bordes and Delavard, first tenors for grand opera; Mr. Juette, first, and Ludovic, second tenor, for comic opera; Mmes. Paola and Leoni, second prima donnas; Mlle. Marguerite, actress, and Mr. Prevost, chief of the orchestra. Among the operas that Mr. Davis intends producing for the first time the next season is, in the first place, Rossini's celebrated "Moses in Egypt." Then will follow "Margaret of Anjou," a grand opera by Meyerbeer, containing a magnificent contralto rôle, written twenty years ago, for La Montano, and which will suit Mme. Wideman, and finally "La Croix de Marie" and "Le Pere Gaillard," the two operas now most in vogue.—*Fitzgerald's Item.*

CALIFORNIA. A Philharmonic Society has been lately established at San Francisco. The list of officers comprises the best musical talent of the city. More than thirty ladies are members of the society, and many of the gentlemen are graduates of musical societies in the Atlantic States. Geo. Loder, Biscaccianti's agent, is musical conductor of the society.

The authorities have finally allowed *The Prophet* to be performed in Russia. The notices of Jullien's opera, *Peter the Great*, given by the London journals, have been rigorously cut out by the Russian police censors, one of the incidents being a plot against the life of the Czar.

Advertisements.

CONCERT ADVERTISEMENTS—SEE NEXT PAGE.

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2. Romanza—*I Normanni*. Mercadante.
3. Sacred Aria—*With verdure clad*. Haydn
4. Piano—*ALFRED JAEHL*.
5. Romanza—*Una furtiva lagrima*. Donizetti
6. Air, with variations. Rode.

Madame Henriette Sontag.**Part Second.**

7. Overture—*Fra Diavolo*. Auber.
8. Swiss Song. Eckert.
9. Barcarole. Tadolini.
10. Ballad—*'Tis the last rose*. Moore.
11. The Carnival of Venice. Paganini.
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3. Song—*Casta Diva*. Bellini.
4. German Part-Songs—
a. *Nachlied*. Lenz.
b. *Der Jäger Abschied*. Mendelssohn.
5. *Gross an das Vaterland*, composed for Orchestra by Wittman.
6. Canzone, from *La Fille du Regiment*, "Ciao-ciao lo dice." Donizetti.
7. Chorus—"The Heavens are telling," from the "Creation." Haydn.

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Part II.

8. Overture to *Oberon*. Weber.
9. Selections from the Oratorio of "St. Paul," Mendelssohn.
10. Trio, from *Il Barbiere*, "Ah quel colpa," Rossini.
11. Andante, from Fifth Symphony. Beethoven.
12. Rondo Finale, from *Concetta*, "Non piu mesta." Rossini.
13. Hallelujah Chorus from the "Messiah." Handel.

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